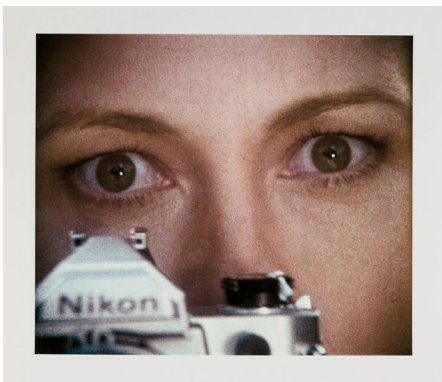


RUBY CITY UNSETTLED EYE



6.1.2024 —
4.27.2025

The works of art in *Unsettled Eye* play with our vision and understanding of the world around us. The artists included in this exhibition employ photography-based mediums to analyze familiar images, objects, and places. They alter or recontextualize their subject matter to destabilize our interpretations of our surroundings.

A cornerstone of the exhibition is Anne Collier's diptych *Eyes of Laura Mars* (2009), which shows a woman looking through and then away from the viewfinder of a camera. Collier's images are stills appropriated from the 1978 horror film by the same name starring Faye Dunaway. In addition to being a symbolic portrait of the artist, the diptych represents the powerful role photography has played in objectifying women. Her work exemplifies how photo-based media continues to shape our perceptions and highlights the importance of looking and then reexamining what we see or believe without preconceptions.

Like Collier, many of the artists in *Unsettled Eye* use mass-circulated images such as album covers, books, or celebrity snapshots as a creative starting point. Others draw upon well-known sites, such as the historic Watergate complex, and street scenes, or they incorporate items such as model figures or passport photographs. The works are at times eerie, grotesque, or delightful, prompting viewers to do a double take to better understand what they are seeing.

In having us puzzle over the images, the artists instigate larger questions, asking viewers to examine their beliefs and experiences especially in relation to society, power, and the creative potential of happenstance and the mundane. Collectively, their works suggest that only in reassessing our realities can we envision alternate possibilities or experience the routine as transformative.

Front cover: Anne Collier, *Eyes of Laura Mars*, 2009

SELECTED WORKS

JAMES CASEBERE

(b. 1953, Lansing, MI; lives New York, NY)

Panopticon Prison #3, 1992

Cibachrome photogram; edition 1 of 5
2007.1.41

The building pictured here is actually a model based on a 1792 plan for a panopticon prison that the artist built and photographed. Though this 18th-century design was never realized it was considered revolutionary at the time because of its seemingly more humane and cost-effective approach. Prisoners lived in individual, windowed cells arranged in a circle around a central observation point requiring fewer guards. Various elements of its design can be found in some prisons today.



Many now consider this layout inhumane to both staff and the incarcerated due to the poor conditions it engendered in terms of ventilation, noise, and extremes in temperature. By photographing a model of the plan, Casebere asks us to contemplate the nature of these spaces and how utopic visions for rehabilitation executed through architecture can sometimes foster nightmarish outcomes.

TALA MADANI

(b. 1981, Tehran, Iran; lives Los Angeles, CA)

Shit Mom Animation, 2021

Video installation; edition 2 of 6, 7 min., 54 sec.

2023.1



Shit Mom, a stop-animation film, derives its title from the British slang expression for a bad mom. Viewers follow this “shit mom” as she makes her way through her luxurious home. She leaves excrement wherever she goes and on whatever she touches. Her attempts to clean it up only make it worse. Even masturbating is a wasted effort. Madani’s work taps into the common but often unspoken fears mothers have about failing as a parent and the impossibility of living up to society’s unrealistic visions of motherhood.

DONALD MOFFETT

(b. 1955, San Antonio, TX; lives New York, NY)

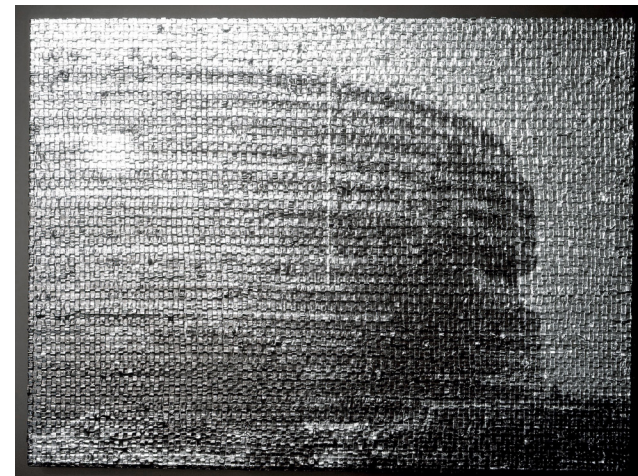
Aluminum/Watergate, 2004

Oil on linen with light loop

2007.1.314

One of the most infamous sites in Washington, DC, is the Watergate complex. In 1972 a group of men, many formerly of the CIA, were hired to bug the headquarters of the Democratic National Committee to sabotage political opponents of the Republican president, Richard M. Nixon. The men were caught, and the ensuing scandal included the president’s attempt to cover up the break-in. Nixon was forced to resign, knowing he would be impeached otherwise.

Moffett’s depiction of the Watergate building appears ghostly, due to its nature as a black-and-white projection. It also appears as though it is under surveillance having been filmed with a handheld video camera that pans back and forth across the exterior. Although the Watergate scandal took place over 50 years ago, these misdeeds still haunt the country. Moffett’s work reminds us that only in remaining vigilant to political misdeeds can we hold our government representatives accountable.



JONATHAN MONK

(b. 1969, Leicester, UK; lives Berlin, Germany)

In Edition (to tears), 2006

Passport photograph and earrings; edition 47 of 50
2007.1.526



A small photograph of the artist as a child is held in place by earring posts that puncture the subject's eyes and the wall behind it. The earrings and their resemblance to tears make the sitter appear alternatively mournful and filled with joyous, starry-eyed wonder.

Monk is best known for riffing on works by well-known artists, such as Andy Warhol. *In Edition (to tears)* may be an homage to Warhol's photobooth series of black-and-white self-portraits of the 1960s that feature him sporting costumes and striking poses. Monk playfully reverses that practice and instead adorns the photograph with jewelry to transform himself.

KATRINA MOORHEAD

(b. 1971, Coleraine, Northern Ireland; lives Houston, TX)

Woman Survives Fatal Bomb Blast Forty Years Before She Realizes She Has, 2013

Mica dust and transparent litho ink on Alpha 8-ply rag mat board (printed repeatedly), peat; printer's proof edition

Gift of Janet Lennie Flohr and Hare & Hound Press, 2014.1.35



The basis for Moorhead's work is a photograph of a devastating 1973 terrorist bombing in Coleraine, Northern Ireland. Between the late 1960s and 1998 Northern Ireland was the setting for a violent conflict between factions who wanted the province to remain part of the United Kingdom and those who wanted it to become part of the Republic of Ireland. This image was not widely circulated at the time because authorities feared it would spark reprisal attacks. Many who grew up in Coleraine, like Moorhead, never knew of the bombing until the photograph appeared in a local newspaper honoring its 40th anniversary in 2013.

Moorhead's work suggests her own feelings of surprise at learning of the bombing. Rather than hanging on the wall, it is upended and rests on two peat sods from Northern Ireland. It is as though the artist has yet to fully process the event and the potential for herself to have perished.

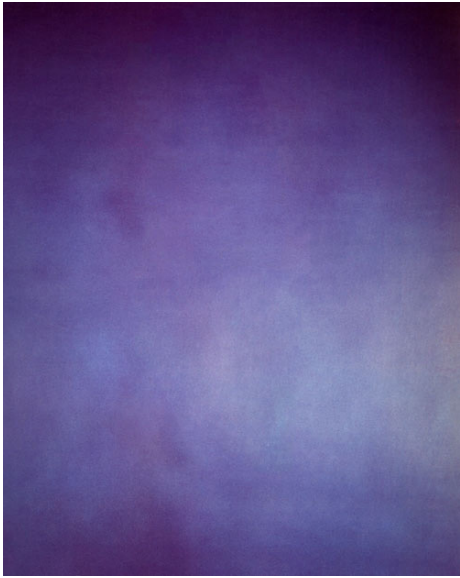
PAUL PFEIFFER

(b. 1966, Honolulu, HI; lives New York, NY)

Four Horsemen of the Apocalypse (2), 2000

Digital DuraFlex print

Gift of Alice and Marvin Kosmin, 2023.12.5



Paul Pfeiffer's first five prints from his *Four Horsemen of the Apocalypse* series, of which this is (2), are beautiful, enveloping fields of color haunted by the missing figure of Marilyn Monroe. The artist painstakingly obscured Monroe's iconic figure from publicity stills, leaving only the backdrop, and at times her shadow, visible. His approach raises questions about the nature of celebrity and the transitoriness of fame, especially within today's fickle social media landscape.

The title of the series references the Biblical story detailing the end of the world. It's an apt title according to Pfeiffer: "The very idea that you can erase the human digitally, the moment we're in now, that feels like an end of the world moment."

ALLAN MCCOLLUM

(b. 1944, Los Angeles, CA; lives New York, NY) and

LAURIE SIMMONS

(b. 1949, Long Island, NY; lives New York, NY, and Cornwall, CT)

Untitled from the series

Actual Photos (ZM-1-Y), 1985

Silver dye bleach print; edition 1 of 10

Gift of Alice and Marvin Kosmin,

2023.5.17

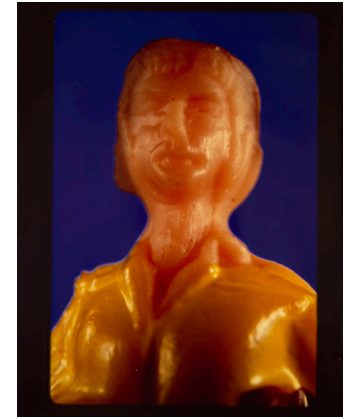
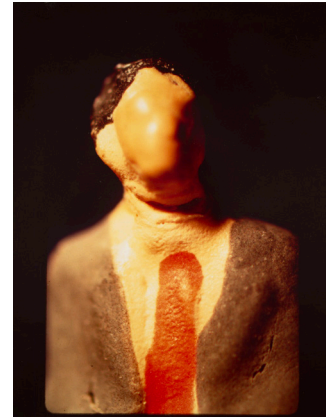
Untitled from the series

Actual Photos (HF-5-B), 1985

Silver dye bleach print; edition 1 of 10

Gift of Alice and Marvin Kosmin,

2023.5.18



Allan McCollum and Laurie Simmons each have active art practices, but in 1985 they collaborated on *Actual Photos*, a portrait series of model figures less than a quarter of an inch high that they purchased. The artists worked with a medical technician who used a microscope to photograph the models' faces. At a glance each tiny figure appeared generic, but the resulting images revealed incredibly unique subjects with missing faces, sloppy painting, or intricate facial details.

McCollum explained that this project served as an "analogy" to the ideas he and Simmons individually explored in their art but which they collectively articulated in this series. For McCollum the images emphasize the distinctions present even within established, formal typologies. Simmons sees the series as symbolic of the misconceptions associated with stereotyping individuals.

WORKS IN THE EXHIBITION

All works are part of the Linda Pace Foundation Collection, Ruby City, San Antonio, Texas.

James Casebere

(b. 1953, Lansing, MI; lives New York, NY)
Panopticon Prison #3, 1992
Cibachrome photograph;
edition 1 of 5
38 x 29 ½ in. (sheet)
2007.1.41

Anne Collier

(b. 1970, Los Angeles, CA; lives New York, NY)
Eyes of Laura Mars, 2009
Digital print (diptych);
printer's proof edition
21 x 24 in. each
Gift of Janet Lennie Flohr
and Hare & Hound Press,
2014.1.15a, b

Tala Madani

(b. 1981, Tehran, Iran; lives Los Angeles, CA)
Shit Mom Animation, 2021
Video installation;
edition 2 of 6
7 min., 54 sec.
2023.1

Christian Marclay

(b. 1955, San Rafael, CA; lives London, UK, and New York, NY)
Silent Rage (from the series 'Body Mix'), 1991
Record covers with cotton thread
22 ¾ x 26 ½ in.
2007.1.287

Allan McCollum

(b. 1944, Los Angeles, CA; lives New York, NY)

Laurie Simmons

(b. 1949, Long Island, NY; lives New York, NY, and Cornwall, CT)

Untitled from the series *Actual Photos (ZM-1-Y)*, 1985
Silver dye bleach print;
edition 1 of 10
10 x 7 ¾ in. (sheet)
Gift of Alice and Marvin Kosmin,
2023.5.17

Untitled from the series *Actual Photos (HF-5-B)*, 1985
Silver dye bleach print;
edition 1 of 10
10 ¼ x 7 ¾ in. (sheet)
Gift of Alice and Marvin Kosmin,
2023.5.18

Donald Moffett

(b. 1955, San Antonio, TX; lives New York, NY)
Aluminum/Watergate, 2004
Oil on linen with light loop
45 ½ x 60 in.
2007.1.314

Jonathan Monk

(b. 1969, Leicester, UK; lives Berlin, Germany)
In Edition (to tears), 2006
Passport photograph and earrings; edition 47 of 50
3 ¾ x 1 ¼ in. (overall)
2007.1.526

Katrina Moorhead

(b. 1971, Coleraine, Northern Ireland; lives Houston, TX)
Woman Survives Fatal Bomb Blast Forty Years Before She Realizes She Has, 2013
Mica dust and transparent litho ink on Alpha 8-ply rag mat board (printed repeatedly),
peat; printer's proof edition
56 x 39 ½ in. (sheet)
Gift of Janet Lennie Flohr and Hare & Hound Press,
2014.1.35

Rivane Neuenschwander

(b. 1967, Belo Horizonte, Brazil; lives São Paulo, Brazil)
Accidental Alphabet, 2003
Chromogenic print;
edition 3 of 4
7 ¼ x 11 ¾ in. each (26 works)
2007.1.335a-z

Paul Pfeiffer

(b. 1966, Honolulu, HI; lives New York, NY)
Four Horsemen of the Apocalypse (2), 2000
Digital DuraFlex print
60 x 48 in. (sheet)
Gift of Alice and Marvin Kosmin,
2023.12.5

Rivane Neuenschwander: Courtesy of the artist and Tanya Bonakdar Gallery, New York / Los Angeles; Fortes D'Aloia & Gabriel Galeria, São Paulo and Rio de Janeiro; Stephen Friedman Gallery, London

Donald Moffett: © Donald Moffett

James Casesbere: © James Casesbere

Katrina Moorhead: © Katrina Moorhead

Back cover: Dror Baldinger

RUBY CITY CAMPUS

- 1 Sculpture Garden
- 2 Nancy Rubins, *5,000 lbs. of Sonny's Airplane Parts, Linda's Place, and 550 lbs. of Tire-Wire*
- 3 Marina Abramovic, *Chair for Man and His Spirit*
- 4 Linda Pace, *Jewels in the Concrete* installation (throughout park)
- 5 Teresita Fernández, *Starfield*
- 6 Teresita Fernández, *Wednesday's Child*
- 7 Teresita Fernández, *Tumble Hill*
- 8 Teresita Fernández, *Journal Benches* (throughout park)
- 9 Daniel Joseph Martinez sculpture
- 10 Daniel Joseph Martinez wall painting
- 11 Parking (also available on Camp Street)

RUBY CITY
THUR TO SUN 10AM—6PM
FREE & OPEN TO THE PUBLIC



150 CAMP STREET SAN ANTONIO TEXAS 78204

